SO

McCARTHY ON SOTHERN.

n a comprehensive way.'

Opinion of the Author of the Actor's Skill and Talents.

impressive even to those who have read the published details. It is only

the eye that can take in these objects

The farewell appearances of E. H. Sothern in Justin Huntly McCarthy's beautifully poetic and romantic play "If I Were King," at the Shubert appreciation by that author of Mr. Sothern's acting before Mr. Sothern

had essayed the role of Francois Villon. "I had heard much of the acting of Mr. Sothern," recently said Mr. Mc-Carthy, "before it was ever my good fortune to see him. Tales came to me from across the Atlantic of a Rudolf Rassendyl, who informed the bright romance of Zenda with the high pas-sion of a Master of Ravenswood and the gallant humor of a Mercutio. I heard of a scene with a rose which was said to be one of the tenderest, most exquisite love scenes known to the modern stage. I could only hope some day to be able to see and to judge for

myself.
"Fate in time took me to New York, and one of my first thoughts was to satisfy my curiosity as to the young American actor. He was announced to appear in a piece called 'A Colonial Girl' and I was present on the first night. I can recall no occasion in all my experience of the stage in which I felt a livelier interest in what I was about to see. I hoped, I feared, my anticipations of pleasure were tempered by apprehension. I dreaded, as suppose one always does dread on such occasions, the possible disappoint-

"I recall very distinctly the suspens attract the great multitude who have might have been a much worse or not the time and perhaps not the inclination—surely not the money—to have left as little impression on my seek recreation in an exclusively 'high memory. I had come to see a praised brow' direction. Not only are these and famous actor and found he de- | London from her studies on the Conticomedy scenes intended to meet the served all his praises and all his fame.

episode will have a simple Sargent; The Spirit of Time, Mary attendance of a section of the city's that had been said in his praise had population that might not otherwise overpraised him; rather I found him

nearly completed. I feel sure that its ping of the Paladin sits most ungainly t still a student had only what is known upon many shoulders, and there be in the profession as a walking part.
raw, modern voices which utter very Her excellent work as a student at uncouthly the glowing speech of the academy secured her the position heroes. 'He who would understand of leading woman for a road company the poet,' says Goethe, 'must wander playing a repertoire of plays consistin the poet's land. The true romantic ing of "The Bondman," "The Chrisactor must have wandered in the kingdom of romance, have seen with living of which was presented in this country eyes the castles of enchantment and last season by Miss Tempest. After two have brought back from his adventure years with this company Miss Cavasome of the magic gifts that are only nagh became a member of Miss Horniconferred in fairy land. It is the man's Manchester Players, where she possession of these gifts that place appeared in many of that famous or-Mr. Sothern in the front rank of ro- ganization's most noteworthy productions. Later returning to the road she mantic actors.

She made her first London appear-

"Mary Goes Firse" and "The Duke of

Killicrankle." During a temporary

absence of Miss Tempest Miss Cava-

in these plays. At this time she also

appeared in the leading role in "The

inces had never been done in London

Miss Cavanagh came to New York

pest in her season at the Comedy

Theatre in this city in the repertoire

pearing at the Playhouse, London. She also appeared with Miss Tempest in a

later production of "Nearly Married."

AMUSEMENTS.

Fhea., 39th, nr. B'way. Phone 1476-Bryan Evs. 8-20. Matiness Wed. & Sat. 2-20. Wednesday Matinee Best Scats \$1.50.

A LADY'S NAME

with W. GRAHAM BROWNE. ecoration Day Mat. Best Seats \$1.50.

"The more I studied the artist's Theatre, will give added interest to an method the more I admired the artist. Marriage of Columbine," by Harold An actor to be a great actor must carry within himself the potentialities at the front, and "The Honeymoon," of many individualisms, must be as, by Arnold Bennett. one should say, a quiver stocked with many arrows. He must have the mind of a poet, the heart of a hero: productions that Miss Tempest was mind of a poet, the heart of a hero; he must be a philosopher, he must be later to present in this country, which a humorist, he must possess limitless included "The Marriage of Kitty." actor for the way in which he multiplies his life, being year in and year out for some glowing hours of every nagh succeeded her in the leading roles day himself a freeman of the kingdom of dreams, king, soldler, jester, adventurer, lover, laughter—defying the drive Marriage of Columbine," which though of years. And this can only be when a great success in the English provthe actor has the power to understand all passions, and understanding, to interpret them with never failing city in 1914 to appear with Miss Temfreshness which makes it ever appear that be is living, that the things which appear to be happening to him are happening to him unexpectedly, and find him as they would find him, unprepared. It is the possession of this power which makes Mr. Sothern one of the foremost and one of the noblest

NAME."

Professional Career of Miss Tempest's Daughter-in-law.

Lillan Cavanagh, who is appearing with Marie Tempest in "A Lady's Name" at Maxine Elliott's Theatre as the ardent but beautiful man hater. began her career in an unconventional manner, for after leaving the Academy of Dramatic Arts of London she provinces of England. Miss Cavanagh was born in London of an Irish father and Scotch mother, and received the greater part of her eduction in that She was afterward in Paris city. and Bonn. When she returned to nent she entered the London Academy of Dramatic Arts, which was founded and is still fathered by Sir Herbert There she remained for a year and a half, during which time she made one public appearance in a piece called "The Marionettes," but being

Where the Dancing Is Good

The Midnight Revue on the roof of the Forty-fourth Street Theatre, more specifically called Castles in the Air, still has its pretty girls and its comedians as well as the skaters. The ice will be kept frozen all summer.

There has been no diminution of the gayety on the roof of the New Amsterdam Theatre just because there is Shakespeare a few floors below. Ada Weeks and Frederick Nice, the successes of "Come to Bohemia," have been added to the list of dancers. In spite of the retirement of Nilson Fyscher there has been no loss of entertainment at Montmartre at Midnight.

spring evenings at Reisenweber's

SEE THE FRIARS FROLIC.

SPECTACLES

Two halls and a theatre are required to rehearse the various herds of artists who are to participate in the Friars all star frolic at the New Amsterdam Theatre on Sunday evening next, followed by a tour of the country.

A comedy cartoon act with Bud
Fisher, Rube Goldberg and Bert Levy is rehearsed every morning on the stage of the Palace Thea-tre. Bert Levy has charge of this production and this triumvirate of cartoonists expects to have one of the real novelties of the forth-Chapin, who recently met his death coming frolic. They refuse to divulge the exact nature of their offering. Friar Abbot Cohan has

not interfered with their plans. Between noon and 5 in the af-ternoon the "million dollar" chorus, the minstrel first part and the principals hold forth under the personal direction of George M. Cohan at Bryant Hall.

At Knabe Hall every evening Friar Irving Berlin is in charge of a number of brother Friars who are rehearsing a new ver-sion of "The Piano Bugs," a similar offering having been one of the big hits of the frolic of 1911. Among the composers who will participate in this number are Jean Schwartz, George Botsford, Gus Edwards, James Monaco Herbert Spencer, Harry Carroll and Ernest Ball.

Early this season Miss Cavanagh played the leading feminine role with Lady's Name" Miss Cavanaugh be-Walter Whiteside in 'The Ragged Mes- trays more charm and physical lovelisenger," and when that play failed ness than is usually associated with on the road and Mr. Whiteside turned young ladies of violent suffragette to his old successes "The Typhoon" ideas, though it in no way detracts and "The Melting Pot" she continued from her performance and only indias his leading woman until he discon-tinued his tour in March. cates that she possesses qualities which will always contribute to her As the athletic Maud Bray in "A success as an actress.

AMUSEMENTS.

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6TH MONTH

THE SMARTEST AND

COMEDY SUCCESS

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BRIGHTEST MUSICAL

PRINCESS

HARRY CARROLL & CROSS & SOPHIE & ANNA WHEATON & JOSEPHINE & TUCKER

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Weber & Fledds
Nora Bayes
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John Chas. Thomas
Cecil Lean
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Tempest & Sunshine. Cross & Josephine, Irene Bordoni & Melville Ellis. Hawaiian Orchestra, Elaine & Creole Band.
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Frank Sheridan, John McCloskey, Fuller
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Anspacher, Frank Fogarty A 50 others
Tickets on sale at the Candler Theatre and at
The British War Relief Assoc., 542 5th Ave
Orch. \$5.00. Balcony, \$2. Boxes \$50.

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broadway at 47th st. to-day and all this week neen to 11:30 p. m.

mae murray in "sweet kitty bellairs" a paramount picture strand fashion pictoria strand concert or chestra and soloists

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rehearsing on the Stadium in the Metropolitan Opera foyer, in the High School of mmerce and a dozen other places final dress rehearsal will coordicommunity groups, cho-HEDWICK REICHER final touch has been given to

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millions.

fair week.

seats by 8 o'clock, the time of opening.

All arrangements have been made for

seating the audience without delay, for

should be adequate, since the grounds

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The cast of professionals for the

VARIETY IN BROOKLYN.

BUSHWICK THEATRE-Albert

Whelan, Valerie Bergere and Orth and Dooley will be the

particular attractions this week. Other novelties will be Billie Burke's "Tango Shoes,"

Elinore and Carleton and Julia

Curtis.
ORPHEUM THEATRE — Belle

Storey, lately of the Hippo-drome, will make her first ap-

pearance in vaudeville at the Orpheum Theatre this week. Others will be Noel Travers

and Irene Douglas, Hallen and

company, Walter Brower and

PROSPECT THEATRE -- The summer policy in effect here is

proving a great success. Mov-

ing pictures interspersed with

light vaudeville acts are the

features. The entertainers this

week are Robert Emmet Keane,

Harry Vivian and company, Sampson and Douglas, the Misses Lightner and Newton

of Pleasure" burlesque organi-

zation will be the attraction at

the Star Theatre all this week

beginning with the usual mati-

nee to-morrow. The principal roles are taken by Clyde J. Bates, Mae Mills and Jack Mc-

Cabe. Concerts this afternoon and evening as usual.

Alexander and others.
STAR THEATRE-"The Follies

Baraben and Grohs.

Fuller, Joseph E. Bernard and

WYNNE MATHISON

THAIS

The complete list is as Masque Proper: Caliban, Lionet and are located just back of the row admirably mastered method and a reafeet above the ground on the towersBraham: Ariel, Gareth Hughes; Pros of private boxes along the inner sursoned art. The acting was admirable ero, Howard Kyle: Miranda, Edith face of the horseshoe. Whitmore: Lust, Brigham Roye and fifteen hundred cos-War, Edward Fielding; Death, Mat- outer edge of the audience space. for the community Briggs: William Shakespeare. have been so planned John Drew: Saint Agnes, Margherita with the sole view of inducing the have ever seen upon the stage. Nothing

color scheme. For the Lawton. First Inner Scene: Antony Eric America masks will be Bind; Cleopatra, Hedwig Reicher, d; as in the old Greek theatre. Charmian, Marion Evenson; Eros, the 'Caliban' production. We wish to This has been made necessary in cer- Clifford Deverganx.

cannot be distinctly seen at great distances, such as those at the Stadium.

Major: Pandarus. David Bispham, and women who have a kind of horror tances, such as those at the Stadium.

Roy. Allan MacDougall; Troilus. Eu- of the very idea. If these are to be Another innovation will be the use of gene O'Brien; Hecuba, Mary Lawton.

"super puppers" in the Prologue, such

Eneas, Henry Buckler; Helen, Virwhere they can see that there is as that of Capt. Spavento; the trapas Gordon Craig advocates in his "Art ginia Hadley: Antenor, Chester Cal-nothing didactic about the proceed-of the Theatre." In the inner scenes der: Hector, George Smithfield; Paris, ings. the new style of scenic decoration, as Joseph Sterling.

practised by Craig and Reinhardt, will Third Inner Scene: Brutus, Henry successful will prove influential in have the most complete demonstra- Ludlowe; Lucius, John Sahlveck, building up the community spirittion it has yet received in an American Ghost of Caesar, F. F. Mackay and that is to say, encouraging the interest the theatre. The lighting system will be Emmanuel Reicher, alternating on dif- of everybody in any given undertakthe most powerful and elaborate ever ferent nights.

city. Several searchlights of the type used in the navy will be used, and the total candle rays will be used. can; Marcellus, William H. Sams; viewpoints from which to regard total candle power will run far into the Ghost, Emmanuel Reicher. Fifth Inner Scene: Romco, Fred

The producers make a special request that all spectators be in their Lorenzo, Eugene O'Brien; Jessica, Viola Compton; Florizel, Joseph Ster- ency toward uplift is developed. Then ing: Perdita, Vera Fredova.
Sixth Inner Scene: Orlando, Fred fully without the cooperation of perling: Perdita, Vera Fredova. e force of ushers is large, and each Eric; Jacques, William H. Sams; the sons who approach every object from ticket shows which of the eight en-trances to the grounds should be used. But it is hoped that the beauty of the Seventh Inner See Banished Duke, Cyril Courtney; Adam, the artistic standpoint. Here then we George F. Smithfield.

George F' Smithfield.

Seventh Inner Scene: Sir Hugh
Evans. Etienne Girardot: Sir John
Falstaff, Thomas A. Wise: Mistress
Ford, Grace Filkins: Mistress Pags.

"But these do not make up an audional serious section and the group that is interested in everything artistically bresented.

"But these do not make up an audional serious section and the group that is interested in everything artistically bresented. opening scene will not be marred by te comers. Transportation facilities Thais Lawton; Anne Page, Beatrice ence of 20,000 persons, nor do they way, the Riverside buses and the Tenth avenue surface cars. The per-Beckley.

Eighth Inner Scene: King Henry out which an enterprise of this magni-

fected system of rain checks on the V., Frederick Lewis. tickets will reduce to the minimum the The staff in charge of the artistic production, the community organizainconvenience resulting from inclement weather. But the weather man has held out the brightest hopes for a tion and the business management is as follows:

Author and director of the masque, Percy MacKaye; producers, Joseph Urban, Richard Ordynski; composer and director of music, Arthur Farwell; conductor of chorus and orchestra. Mrs. John W. Alexander; director of inner scenes, Robert Edmond Jones; director of interludes, Garnet Holme director of dancing interludes, Mrs. Grace Anderson; staff assistants, Hazel MacKaye, Louie R. Stanwood; chairman business committee, Everard Thompson; chairman finance committee, W. Forbes Morgan, Jr.; chairman masque committee, Mrs. Simeon Ford; chairman music and cast committee. Miss Laura S. Collins; chairman community committee, Mrs. V. G. Simkovitch and chairman costume committee, Dagmar Perkins.

JOSEPH URBAN ON THE MASQUE.

He Tells of the Great Extent of "Caliban by the Yellow Sands." Joseph Urban, under whose artistic

direction "Caliban by the Yellow Sands," the Shakespeare masque to be produced May 23 in the stadium of the College of the City of New York, is being prepared, fears that the undertaking may be regarded as entirely too high brow to appeal to the general public.

"This," said Mr. Urban to a Sun reporter yesterday, "is a mistake. Upon the foremost of the three stages now almost completed for the presentation of the masque in its several phases numerous comedy scenes will be played. with the design of giving both variety and lightness to the performance, making it a genuine entertainment and relieving the serious side.

"We are indeed trying to make a

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John Drew Robert Mantell Hedwig Reicher Margaret Wycherly Gladys Hanson Augustin Duncan Edward Fielding Henry Ludlewe

Gareth Hughes Margherita Sargent Clifford Devereaux Thais Lawton Beatrice Beckley Matthew Briggs F. F. Mackay Maurice Cass

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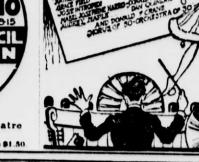
The . 44th. World Ph. 8439Br t. Ev. S. Mats Wed. & Sat. a LAST WEEK Pop Mat Wed & Decoration Day IF I WERE KING SAT 220 WED MAT Farewell to the Stage POPULAR NO INCREASE IN PRICES.







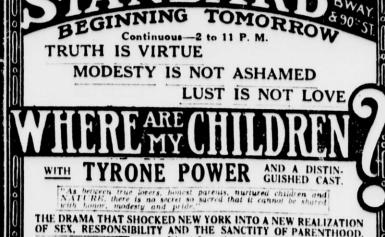








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DIRECTION GEO. ROTHNER.
TO-DAY—9 BIG CONCERTS—2
10—VAUDEVILLE ACTS—16

masters of his craft." LILIAN CAVANAGH IN "A LADY'S

with which I waited for the appearance of Mr. Sothern; I do not very clearly recall the play. I know that it dealt with the American struggle for independence, that it was peopled with wicked men in red coats, with gallant spirits in blue and buff, that for some reason or other the hero concealed himself in a clock case and that the stepped into the leading roles of a whole ended in a wild blaze of Liberty company which was then touring the Boys and the triumph of the Declaration of Independence. But the play

"I was so fascinated by the player that I found it hard to analyze my terludes as we call them, embracing fascination. Partly, it was plain, the the services of thousands of individ- charm he exercised was due to his possession of that quality which, for exercise the directing influence we magnetic-a quality given now and what most people regard as the best few actors, and which of its own force masque proper is particularly notable located seats in the grand stand have must compel attention and conquer the stage in raising the four gigantic for the names distinguished in Shake. been set aside at the rate of 25 and spectator's senses. But Mr. Sothern's igures of Primeval Force, sculptured spearian and other poetic drama. 50 cents each. These seats are di- natural magnetism was, as I found in rectly in the centre, facing the stage, pursuing my analysis, allied with an Wynne Matthison; Sycorax, Joseph nearer the stage than the higher price all the resources of his craft an unv: seats, which are placed around the appealing personality instead of em-"This plan has been decided upon most appealing personalities that I

> give heed to a great civic movement better than the best I hoped from en like the one that has brought forth thusiastic testimony.

"If the elder Sothern might have put the production before the public been a great romantic actor the not solely from the 'movement' stand- younger Sothern is a great romantic tain cases because facial expression Second Inner Scene: Tression, not solely from the movement standGladys Hanson: Attendant, Clare point, for there are thousands of men actor. The term 'romantic actor' has

There will be a cabaret for the

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acter in its broadest sense. We now have before us the problem of draw ing together all elements of the community as spectators and we expect to be able to do it by placing the really best seats in the great enclosure at the disposition of those who either cannot afford to pay more than 25

cents or half a dollar or for any other reason may not feel inclined to do "The immense audience room is now

uals most elaborately costumed, are to

"Further than this, thousands of

ing designed for general pleasure or

"Naturally there are various other

events of this nature. Probably they

cern of individuals in whom the tend-

"But these do not make up an audi-

represent the community spirit, with-

tude would have no success. We have

dozens of societies -- some of them na-

tional in the sense that they represent

each a nation of the world-and many

individuals

never would have been undertaken at

NEWARK AMUSEMENTS.